



v. **32**
n. **03**

MAY | JUNE NEWSLETTER

CALL FOR ARTISTS

MENTORSHIP PROGRAM 2020-2021



ABOUT THE PROGRAM

This program supports visual artists working together in an informal, peer-learning framework, with experienced artists mentoring evolving artists. Mentors are seasoned professionals who provide personalized support, training, advice, encouragement, and feedback on a regular basis. Mentees gain professional development, technical skills, and increased confidence. All participants experience revitalized art practices and enhanced community. Visual artists at many career stages can benefit from working with a mentor.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE PROGRAM TIMELINE?

- The program begins on September 1, 2020 and ends on June 30, 2021

ARE THERE FEES TO PARTICIPATE?

- The program is absolutely free.
- Mentors receive \$3125 for each mentee they support (max 2).
- Mentees receive a \$500 materials subsidy.
- Participants may be eligible for travel subsidy.

WHAT'S THE TIME COMMITMENT?

- Mentorship pairs are required to spend a minimum of 7 hours/month working together.
- Attendance at 3 group meetings is mandatory.



CONTINUED ON PAGE 4

FEATURES

06

A CORRESPONDENCE BETWEEN

Justine Stilborn and Sarah Timewell

17

RECOMMENDED PRACTICES FOR PAYING ARTISTS DURING THE COVID-19 CRISIS

22

CARFAC SASK ARTISTS EMERGENCY RELIEF FUND

26

WHO'S ON BOARD?

Lindsay Arnold

On the Cover

Left: "Archetypical"
Justine "Tini" Stilborn
Digital, 2020

Right: "Prairie Rose" detail
Little Medicine Dress
Sarah Timewell
Pencil crayon, pencil,
and charcoal on paper, 2017
30" x 44.5"



18 | EXHIBITIONS

19 | NEWS & OPPORTUNITIES

24 | CONTACT

25 | MEMBERSHIP

CARFAC Saskatchewan publishes six newsletters per year:

January/February
March/April
May/June
July/August
September/October
November/December

Deadline for copy is the 20th day of the month before publication. **July/August deadline:** June 20

Send to: newsletter.sask@carfac.ca

© **CARFAC** Saskatchewan 2020

Individual authors also hold copyright to their work.
Written permission is required to reprint.

Note: Due to time and space restrictions all submissions cannot be thoroughly checked or all information printed. Use contact listed. Material published in the CARFAC Saskatchewan Newsletter reflects the view of the author and not necessarily the view of CARFAC Saskatchewan.

CONT. FROM PAGE 2

CALL FOR ARTISTS

MENTORSHIP PROGRAM 2020-2021



DEADLINE

JUNE 15, 2020

Please visit
carfac.sk.ca/mentorship for more
information and details on how to
make your submission. Only
digital submissions will
be accepted.

MENTEE ARTISTS

- a letter of application - What are your goals as an artist? How would your current work benefit from support of the program? How will you devote adequate time to the development of your work while balancing other commitments? (max 2 pages)

AND

- a link to your website

OR

- a resume/cv (max 2 pages) **PLUS** 10 jpeg images or a short video (max 5 minutes) with accompanying image list (including title, date, media, dimensions). Include links and/or passwords to any online documentation in your submissions email.

MENTOR ARTISTS

- a letter of application - Why are you interested in mentoring? How will you support your mentee? (max 2 pages)

AND

- a link to your website

OR

- a resume/cv (max 2 pages) **PLUS** 10 jpeg images or a short video with accompanying image list (including title, date, media, dimensions). Include links and/or passwords to any online documentation in your submissions email.

ELIGIBILITY

Participants must be Saskatchewan residents and should not be students.



EDITOR'S NOTE

The May/June CARFAC SASK Newsletter arrives at an unusual time. The COVID-19 pandemic has closed public spaces, including galleries and artist-run centres, and CARFAC SASK has like many others, cancelled or postponed many of our planned activities.

Our Foundational Membership continues on as planned, however, and you can apply now to take part in that program. Applications are due by June 15, and more information is printed here on pages 2 and 4. Our Visiting Mentor program has been postponed to spring 2021, and our other workshops are on pause for the time being.

One notable exception, CARFAC SASK is happy to be working with CARFAC Alberta to present two webinars, one on May 6 entitled "Off the Grid: Working from Outside Major Centres", and one on May 20 entitled "New Canadians: Building Careers in the Arts". You can find more information on page 21.

The main article in this issue is a correspondence between artists Justine Stilborn and Sarah Timewell. At the beginning of April, we asked Justine and Sarah to start an email exchange to discuss their art practices, how becoming a parent has impacted their work, and how they are coping through the pandemic. Their conversation followed its own course as the two artists shared their experiences and perspectives. You can read their exchange starting on page 6.

Also in this issue: CARFAC National's recommended practices for paying artists during the COVID-19 crisis, with good advice for anyone who has had their plans, exhibitions, or contracts impacted by the shutdown. That's on page 17, and more information can be found on the CARFAC National website.

In our ongoing feature on CARFAC SASK Board members, this time we introduce Lindsay Arnold, a CARFAC member for over 15 years, who we are enormously grateful to have on the team. Thank you, Lindsay, for all of your contributions to our work!

A very big announcement is the CARFAC SASK Artists Emergency Relief Fund, a new initiative we are launching now to support artists facing financial hardship. Details on the fund, eligibility, and how to apply are on pages 22-23. If you have any questions do not hesitate to reach out to us by phone or email.

We hope this issue of the CARFAC SASK Newsletter is informative and helpful, and that we can all stay safe and secure through the coming months. Thanks for taking the time to read these stories and notices, and as always please be in touch if you have a story to tell or information to share with our membership.

A CORRESPONDENCE BETWEEN

JUSTINE STILBORN AND SARAH TIMEWELL



Sarah Timewell: "untitled" (saskatoon berries)
Part of David Garneau's Tawatinâ Bridge Project
Acrylic on shaped Dibond panel, 2019
2' x 2'4" approx.

In April 2020, we asked two artists, Justine Stilborn and Sarah Timewell, to share a correspondence with one another by email.

Responding to the same questions to start the conversation, Justine and Sarah talked about their art practices, how becoming a parent has impacted their work, and now in the isolation of the COVID-19 crisis, how they are managing.

Their correspondence is printed on the following pages.

Justine Stilborn April 2, 2020:

I am a Drawer and Painter, I would consider my work to be illustrative in nature, I tend to favour pencil, watercolour and digital mediums. Since graduating with a Bachelor of Fine Arts in 2014 I find my artistic practice has been somewhat on the back burner a bit but I still manage to find time to create the odd commissioned pieces or submit applications to call for artists. As soon as I graduated I began working fulltime, so that made it more difficult to be active within the arts community, however, I've been on CARFAC Sask's board since graduating in 2014, I had my own solo exhibition in 2014, participated in a few other group exhibitions, I have also had my work published in a few books, and developed education packages for a few galleries and museums. I would say that connecting with people in my local arts community is my biggest opportunity for growth.

Since having my first child my community engagement has reduced significantly, but strangely my artistic practice has somewhat evolved. I found that as I developed my digital drawing skills I also began to learn Photoshop and graphic designing. I've found through parenthood that it's not feasible to pull out my paints and work on things because your baby or toddler will always want to touch and participate.

So this is where my digital drawing and illustration has been a lifesaver to my artistic practice. I have also been able to teach myself Adobe Illustrator and InDesign to compliment my skills. So while I've found that my artistic practice has shifted with parenthood the challenges presented have also developed more skills and opportunities.

Since COVID-19 developed concerns more locally I haven't had my family impacted a great amount. I've always been working to organize the company I work for so that my position is manageable from home, this was the perfect opportunity to test the efficiency of the systems I have developed and so far I'm exceedingly pleased. My partner is a stay-at-home dad for the time being, and it has actually taken a large number of tasks off my shoulders to allow me to do more art. I think that COVID-19 has demonstrated to me that in my job and artistic practice all things can be accomplished by telecommuting and can be accomplished more efficiently. I know things are scary and uncertain but as a family, we are able to accomplish more now than ever before, without compromising the amount of time we spend together (which to be fair was a great deal of time even before isolation).

Sarah Timewell April 14, 2020:

My practice focuses on drawing and beading, but I also enjoy painting. I am a Métis botanical artist, which means I spend a great deal of time researching, studying, and caring for plants. I also consider their significance to culture.

I graduated more recently than you, having earned a Bachelor of Fine Art (Indigenous Art) in 2018. Since my son was born only two months after completion of my last paper, and it changed my practice significantly. I used to attend openings, performances, and workshops, and have been on the board of Sâkêwêwak Artists' Collective since my last year of university. In addition to doing commission work, I have had the opportunity to try many different types of creative work: graphic design, art writing, curation, teaching, and jurying. I have been especially fortunate as many of opportunities have come to me from the connections I made doing all those different types of work. My graduating exhibition, "Little Medicine Dress" at the Fifth Parallel gallery also attracted lots of media attention and really got my name out there. Because of people I have worked with, I was also offered the opportunity to complete a mini artist residency at the Estevan Art Gallery and Museum.

Similar to what you experienced, before my son's birth, I was definitely attending more arts and culture activities. That definitely all came to a halt the first year of my son's life. My short-term career goals have also adjusted to fit my new reality. I find it much more difficult to make time to make art.

In his first year, I did manage to create five medium paintings while my son was still immobile. However, now, I find it useless to try to paint as he inevitably wakes from his nap as soon as I've finished setting up. My current direction involves a lot of teaching. This is something I can do without having to scatter dangerous art materials all over the house. I have been able to teach beadwork with the Regina Public Library and had a seven week beadwork workshop start up at Luther College at the U of R.

While I agree that most personal artistic practices can be accomplished at home, that is not my practice. My son is too clingy and curious for me to get any art-making done. That, as well as my reputation, drove me to teach. Unfortunately, the social distancing measures and the looming economic depression have obviously extinguished my ability to teach at this time. The UofR's move to online classes saw a cancellation of my workshop, and my RPL summer workshops are now an unknown. The social distancing measures have also caused me to lose my childcare provider (also coincidentally my mother-in-law). As I do not currently sell my artwork, it is alarming to be unsure if or when the opportunities for face-to-face professional services will be wanted and available again.

I would like to mention the positive impact the isolation is having: I have come up with an abundance of ideas for future projects. When the time comes that I am able to get my paints and beads back out, I will be busy for years making and creating.



Justine "Tini" Stilborn: "Nebulous" (detail)
Digital, 2016

Justine Stilborn April 21, 2020:

Your work is beautiful Sarah, rich with Metis culture and I deeply admire your love of plants, I can't keep anything alive, well except for a child and some cats. Although I struggle to care for plants, I too recognize their significance in culture, feeding us, healing us and providing for us. I think it is quite a reflection of an individual who cares for another life that cannot give them any affirmation or gratitude.

I cannot imagine the struggle you went through being pregnant and trying to complete your degree.

Graduating Exhibitions are stressful enough without managing the challenges of pregnancy. I had always planned to be a parent even as I worked through University, my plan was to be a stay-at-home mother with an art practice, but life always has other plans. Having your participation in the arts community reduced do you find the opportunities have as well?

Interestingly my daughter's birth in 2017, I have somehow had more opportunities and developed skills.

(continued)

Justine Stilborn April 21, 2020:

I too have found painting is incredibly difficult and have had to modify my practice in response. My daughter is just about 2 and a half and I still can't manage to paint. The moment I set up, I've run out of time, not to mention that taking time to create means losing out on time to maintain family and home life. So I can draw for an evening but that means the supper dishes don't get done or that I skip having a shower. I too was able to work on some bigger ongoing works when she was an immobile infant, but since being a parent one thing has been consistent; exhaustion. When my daughter was an immobile infant I was often too tired to paint, and that still hasn't changed.

I appreciate that your direction involves a majority of teaching; I think that teaching is something we naturally do as parents. I am wondering if you struggled with taking time away from your son to work and teach? For me personally, I struggled with the idea of taking any time away that I could be spending with my daughter, so when I went back to work even that had a great deal of guilt. I still have yet to have a night away from my daughter, as President of CARFAC I was planning to take my first trip, but with COVID-19 the National AGM scheduled for May 29th to 31st in Newfoundland has been cancelled.

Do you struggle with wanting to leave home?

Did you end up accepting the offer to complete the mini artist residency at the Estevan Art Gallery and Museum?

I have come across many opportunities that I did not seek out. My daughter is also too curious; I think oddly enough I am the clingy one though. I too have lost my childcare, which was nice to sometimes take a day off of work and stay home and clean and create. I currently work fulltime outside of the home, and as of right now my position is quite isolated and I work in the construction industry so I'm deemed an essential worker, so at this point, everything is still normal, other than my partner and child are home full-time.

I am still working so for me it is hard to find time to even think up ideas, so I must say I am longing for the isolation everyone else is experiencing. I am currently expecting my second child though, so I am hoping in a month or two to be able to isolate and pursue more of my artistic practice. I am confident that professional services will be wanted and available again, perhaps not necessarily face-to-face. Do you have any plans to teach any courses online or digitally to continue to offer your teaching services?

I'll eagerly anticipate your reply, talk soon.



Sarah Timewell: "Seahawks Belt and Bracelet Set"
Glass beads, deerskin, commercially made leather belt, 2020

Sarah Timewell April 24, 2020:

Thank you for your kind words. Caring for plants has taken time to learn, but is an integral part of my practice so I have prioritized that over the last five years or so. We also planned to have a child, but as you say, not everything is up to us. I had the timing all worked out, but he ended up arriving at least half a year earlier than planned. He also made his exact date of entrance into the world by his own clock. I had worked part time through university and continued working until four days before his birth.

Looking back, I wish I had taken more time to relax and work on projects in the months leading up to my due date.

How you are managing to work, raise a daughter, and maintain a practice with another baby on the way is beyond me. Your work is very imaginative. I imagine it could be emotionally involved. Where do you get your ideas? Do you work from photos? Do you use a drawing tablet for your digital work? I can't believe I haven't asked this yet, but do you have a home studio?

(continued)

Sarah Timewell April 24, 2020:

I have temporarily given up on painting. In November I set out seven small (5" round) canvases and decided that I could finish one per month. I still haven't finished the first one...Every day I try to do at least something, whether it's record an idea, bead one line, or do research online.

Surprisingly, I also found I have more opportunities now, but I think for me it is more related to timing of my graduation than anything. I got out to meet just enough people to keep the work flowing.

A lot of my opportunities have been a right-place-at-the-right-time sort of thing.

Obviously everyone is different, and I love my son to pieces, but I actually really appreciate getting away for a few hours a week. We are otherwise inseparable—we eat together, play together, he still calls on me frequently to hold him when he naps, and we bed-share. Doing art or teaching art reminds me who I was before my son. I should mention that each of my work opportunities have been relatively short. One of my biggest struggles in adapting to being a new parent was that I felt that who I was before was being eclipsed by my role as mum. Did you go through that as well? The feeling you're losing yourself?

The Estevan Art Gallery and Museum was very accommodating. We worked out a condensed schedule and I was able to bring my son, and my mother as caregiver.

In lieu of mileage, they put us up in a nearby hotel and my son attended all activities appropriate for his age. As a newer board member with CARFAC, I went to the National AGM in Vancouver recently and my son being under two years old at the time, flew with me free, and my partner used some vacation time to come with us. It was easy for me to attend the meetings and events as I knew my boy was safe with his father and my mother. Again, it gave me the chance to have adult conversations, take my mum-bun out of my hair, and put nice clothes on for a change (things I found even an introvert can miss).

It sounds like you had external childcare. Is that perhaps why you feel more clingy with your daughter? I spend literally all day every day with my son and am sometimes desperate for a couple of hours alone. It's probably at least a relief to know that your daughter is safe at home with your partner. I feel fortunate to be a stay-at-home mum and not have to worry about finances. I have thought about what it might look like to teach online, and also considered making more smaller objects to sell, but the biggest problem right now is making the time (my son is currently trying to help me type). Like you said, a day that a mother gets to shower is already a success. What does the future of your practice look like? Will you continue to do commissions, or just make work for yourself until the kids are older?

For the next challenge, I'd love to get my masters.



Justine "Tini" Stilborn: "Unum Under The Moon" (detail)
Digital, 2018

Justine Stilborn April 25, 2020:

I appreciate your commitment to your artistic practice, they say progress, and even great progress begins with the little steps. I sheepishly admit I don't have the same level of commitment. I've always struggled to go out and meet people and attend art events, I didn't realize until after having a child that I experience anxiety in those situations. So for me, I almost appreciate not feeling the pressure to go through those waves of feelings. Your art practice explores metis culture, because of that theme do you find that you are often exploring themes of identity and how emotionally involved would you say that process is?

I am so thankful you said that you bed-share because we bed-share too, which I have gotten a tremendous amount of flak for but it is surprisingly common. I feel like since having my daughter my life doesn't resemble my old life at all, my job isn't the same - not even the same industry - I spend my time playing video games online with people I didn't know prior, and even my partner who used to be the breadwinner is the primary caregiver. The change since having her has been tremendous. Motherhood has completely enveloped who I am and I don't know if art even reminds me of who I used to be.



Justine "Tini" Stilborn: "Pearled Mermaid Tears"
Pencil Crayon, 2014
55.8x76.2cm

(continued)

Justine Stilborn April 25, 2020:

I think art for me has always been a way to explore my feelings of right now. So, not to circle back but in this way, my work can be emotionally involved sometimes I use it as a means to escape my reality without escaping my feelings.

Motherhood definitely eclipsed my concept of self, but I don't know if I ever lost myself I have kind of always felt lost. I feel like I was always meant to be a mother and in a way, I just finally found a missing part of myself. I do often long for my old self though.

(continued)

Justine Stilborn April 25, 2020:

That is amazing that the artist residency was so accommodating and CARFAC too. I had never thought of seeking out arrangements to make a residency or travelling work. I decided not to be a hassle, but I see now I was wrong in viewing accommodating my artistic practice during motherhood is not a hassle, so I appreciate you sharing and I appreciate you not allowing your artistic practice to fall by the wayside. Since COVID and working more from home I genuinely get excited to put on pants and go into the office, and although I mostly work alone it's still nice to focus on you so I can totally relate to how nice it is to be an individual again.

I did have external childcare, so when my daughter was 11 months old my maternity leave ran out, but my man had not yet found work, so I went and found a new job instead. It was definitely never the plan but I decided to try for a job I thought I'd enjoy and that I could try something new. By the time my man had found work I had grown attached to my job and I still enjoyed the work I was doing so we opted for daycare and it was a great choice at the time. I think I was clingier with my daughter because my plan was to be a stay-at-home mother with an art practice.

I understand needing a few moments to you sometimes, working from home has proved to be challenging in ways I didn't imagine. You're right though, it is a relief knowing my daughter is at home with her daddy. This is the second time in her life he has been her stay-at-home caregiver and I couldn't be more thankful for

the bond it has given them. She has also learned to rely on him even more recently so it does give me some time for art. I will say though, and he has often agreed, being a stay-at-home parent is so much harder than going to work. Sometimes going into work is a nice break, my partner has expressed frustration when I come home because our daughter won't eat any of the 20 meals he's made for her, she's dumped her markers 15 times and he's exhausted. Even finding the time to bead a row is an accomplishment worth acknowledgement.

I don't quite know where I want my artistic practice to go in the future, I have always dreamt of opening my own gallery and art supply store but I am not a risk-taker and I struggle with the concept of gambling on myself as entrepreneurs do. I recently contributed an art piece to 'Purrspectives: A Cat-alogue of Art and Writing,' a cat-alogue of art from Saskatchewan artists to help raise money for Regina Cat Rescue and the piece doubled as a trade-off with a friend. For the time being, I will continue to make art for myself and just follow opportunities as they arise.

I love that you challenge yourself with a goal. I don't feel I am ready to pursue my masters, I feel I need to develop myself professionally but I don't know what that means just yet. Do you know where you want to go to pursue your masters?

Sorry if I got slightly repetitive, it is lovely to talk with a fellow artist and mother, talk soon.



Sarah Timewell: "Nepenthes sanguinea"
Pencil on Bristol Board, 2019
11" x 14"

Sarah Timewell April 28, 2020:

I would be delighted to talk plants with you at a future date. For me, practicing art and caring for my plants are my self-care. Both activities clear my mind and bring me great joy. I feel lucky that I have strong direction and have been able to amalgamate multiple passions into one clear path. I don't currently have a dedicated studio space. It would be helpful to have one as I'm working on what used to be our dining table! I think I'd get more done if I could go somewhere and close the door. I also like to jump between projects and have lots of materials so I can be quite a mess.

From the perspective of a stay-at-home mum who is trying to maintain a practice, I know exactly how your partner is feeling with the frustration and the exhaustion that comes with parenting a toddler. There's plenty of that in my day, but it is obviously mixed with overwhelming joy and love. People on the outside sometimes don't see how much work it is raising a child. You're on call at all times.

In addition to building my practice, and developing my skills, I feel that every artistic opportunity I get is a surefire way for me to get that self-care and time to myself. It's these opportunities that are allowing me to justify taking the time away from my son to do art. It's also keeping my career goals in view, which I appreciate at this time.

I love that you participated in a fundraiser for the Regina Cat Rescue. If I had time to complete any projects I'd love to support a handful of causes that way. I have also thrown around the idea of starting my own business. I think it would be fun to run a collective studio space with specialty equipment and perhaps a library. A master's is also just a dream at this time. I can't afford it financially. However, I do have a few places or people in mind I'd love to work with so maybe someday down the line I'll be ready.

Looking forward to our next conversation. Best Wishes.



C A R F A C

CANADIAN ARTISTS REPRESENTATION
LE FRONT DES ARTISTES CANADIENS

Recommended practices for paying artists during the COVID-19 crisis

Force Majeure – it's a standard clause we often see in contracts, which aims to provide clarity for anticipating the unforeseen. Fortunately, we rarely need to give this much thought. But what happens when a pandemic or natural disaster forces institutions to close on a national, or even global scale, as is the case with the COVID-19 crisis?

Many artists are at different stages of negotiation in their agreements with presenters. Some have signed contracts while others have verbal or more informal agreements in place. In either circumstance, presenters should honour their agreements with artists. We encourage presenters to support artists to the best of their abilities, and to consider the financial pressures many self-employed artists are currently facing as much as possible during this time. We urge presenters to consider compensating artists for additional labour that may be involved if they are asked to change the format of their exhibition, screening, presentation, etc. We also recommend that presenters keep their websites and social media channels up-to-date with information about their programming, as circumstances change and evolve.

We are living in extraordinarily challenging times, and we are all in this together. Museums, galleries, artist-run centres, and festivals are also facing unprecedented challenges, not knowing when they may reopen their doors. We know most presenters are committed to the principle of fairness in their relationships with freelance artists, designers, curators, and others. Some of them have developed their own internal practices regarding payment for cancelled or delayed contracts, in light of recent events, but they are not always consistent with other institutions.

CARFAC, RAAV, and Copyright Visual Arts are available to answer questions to the best of our abilities from artists and presenters, as we all contend with unexpected situations related to COVID-19.

Please stay connected for updates, as these guidelines continue to evolve.

More information: [**www.carfac.ca**](http://www.carfac.ca)

Contact:

April Britski, National Executive Director, CARFAC

Bernard Guérin, Director General, RAAV

Erin Gurski, Coordinator, Copyright Visual Arts

EXHIBITIONS

As the COVID-19 pandemic has closed many public spaces temporarily, this issue's exhibition listing highlights some of the galleries and arts organizations who have found ways to present virtual programming and other online activities.

AKA ARTIST RUN

A MAZE OF COLLAPSING LINES
CHAPTER 5 - A KNIFE:
AMALIE ATKINS, MAGGIE GROAT, AND SODA_JERK
collapsinglines.ca/en/chapter-5/

ART GALLERY OF REGINA

ARTISTS' STUDIO TOURS VIDEO SERIES
www.artgalleryofregina.ca/online-gallery

DUNLOP ART GALLERY

DIY ART CLASS: RECYCLED WEAVING
youtu.be/pom64ktNZmk

"THROUGH A WINDOW, OUT A DOOR" BY ALYSSA BORNIN; A COMMISSIONED RESPONSE TO THE ARTWORK "REABRACADABRA" (1985) BY EDUARDO KAC FOUND IN CENTRAL GALLERY'S EXHIBITION "THE ART HAPPENS HERE"
<https://youtu.be/LtrK3O5NAIO>

LEAH MARIE DORION: THIRTEEN MOONS
dunloplearning.ca/exhibitions/leah-dorion
Artist Talk: www.podbean.com/ew/pb-cbju3-d50273

DIGITAL LOUNGE VR STATION
ARTIFACTED: RYAN HILL
guidewire.itch.io/artifacted

GORDON SNELGROVE GALLERY

LANDSCAPE & MEMORY 2020 ONLINE
www.facebook.com/GodfreyDeanArtGallery/

MACKENZIE ART GALLERY

RANDELL ADJEI AND INFORED
SPOKEN WORD PERFORMANCES
mackenzie.art/experience/exhibition/rise/

ERIN GEE: MACHINE UNLEARNING
mackenzie.art/experience/exhibition/erin-gee-to-the-sooe/

NEUTRAL GROUND ARTIST RUN CENTRE

WINDOW GALLERY
TERRI FIDELAK: PRETTY, PRETTY, WHO NEEDS FLOWERS?
May 8 to June 1

REMAI MODERN

ZACHARI LOGAN: QUESTIONNAIRE
remainmodern.org/field/read/zachari-logan-questionnaire

YVONNE RAINER: QUESTIONNAIRE
remainmodern.org/field/read/yvonne-rainer-questionnaire

KIM ADAMS' KITBASHING TECHNIQUE SEEN IN THE WORK, LOVE BIRDS
remainmodern.org/program/learning-and-engagement/weekend-artmaking/kim-adams-inspired-metal-sculpture

WANUSKEWIN HERITAGE PARK

WRAPPED IN CULTURE
BARRY ACE (ANISHINAABE [ODAWA]) - ROSALIE FAVELL (MÉTIS) - MERYL MCMASTER (CREE) - ADRIAN STIMSON (SIKSIKA [BLACKFOOT]) - KERRI CLARKE (BOON WURRUNG) - MAREE CLARKE (MUTTI MUTTI, YORTA YORTA, BOON WURRUNG) - MITCH MAHONEY (BOON WURRUNG, BARKINDJI) - MOLLY MAHONEY (BOON WURRUNG, BARKINDJI) - WADE MAHONEY (BARKINDJI) - VICKI WEST (TRAWLWOOLWAY)
OPENING RECEPTION: JANUARY 15 4PM - 7PM
Virtual Tour: youtu.be/VffML__MtCI

NEWS & OPPORTUNITIES



The OSAC Artist Listing is a resource set up to connect artists and the general public.

During this unprecedented time many artists are developing creative ways to monetize their practices; this can be anything from offering online art lessons, to selling original works, or making multiples for sale.

The artists' profile can include images, general artist info, links to social media, contact information, workshop info, categories of medium, and a C.V.

www.osac.ca



Call for Proposals

Exhibition Season: Fall 2020 - Spring 2021

APPLICATION DEADLINE: May 15th, 2020

Neutral Ground's Window Gallery is a storefront exhibition space, visible 24/7. Located on the ground level of a busy, pedestrian-only street in downtown Regina the gallery is highly visible from both an interior pedestrian walkway, and from the exterior Scarth Street pedestrian mall. Proposals for the Window Gallery will be limited to local artists, with an emphasis on emerging artists and practices.

Questions about application details as well as inquiries into the feasibility of proposals may be directed to: program@neutralground.sk.ca



Dean Kush Named New SaskCulture CEO

After a rigorous search, with support and assistance from the David Aplin Group, SaskCulture Chair James Rose announced that Dean Kush has been named as the new CEO. Dean brings a wealth of experience to the position, including his 10 years of experience within SaskCulture, initially as Program Manager and for a longer period of time, as Associate CEO. With Dean already being an integral part of the SaskCulture staff team, the Board is confident the organization will move forward effectively and efficiently with his leadership and passion.

G101

Gallery 101 is one of Ottawa's longest-operating artist-run-centres. As part of our commitment to the professional development of artists and curators, we are very happy to now offer free virtual Studio Check-in visits with our Director/Curator Laura Margita.

Gallery 101 Studio Check-ins are free and open to all Canada-based curators and artists interested in exhibiting with, or learning more about artist-run-centres.

Details: g101.ca/StudioCheckIns

Getting Creative Online

The current situation may keep us in our homes and social distancing, but it doesn't have to disconnect us from arts and cultural activities.

Saskatchewan creators, and others from around the world, have created a range of digital arts and cultural experiences designed to help inspire, entertain and engage. SaskCulture has compiled a selection of resources to help connect you to a few of the virtual experiences available. Most activities listed are free or offer a free trial. This information is changing on a daily basis, and this list is only a small sampling of what is available. We can make updates, so if you are aware of Saskatchewan opportunities not listed, please let us know by emailing info@saskculture.ca.

One-time streaming events, such as live concerts, will be listed on the Events Calendar:

www.saskculture.ca/events

THINGS TO DO NOW

This section contains links that have single-activity tutorials, digital tours, and other materials that are meant to be completed in a single online session.

www.saskculture.ca/programs/covid19/creative-online/things-to-do

THINGS TO LEARN

This section contains links that have multiple class-oriented activities and may have costs and require registration to complete and master a new skill.

www.saskculture.ca/programs/covid19/creative-online/things-to-learn



CARFAC
ALBERTA



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

Professional
Development
Sessions
All Access

Presented by CARFAC Alberta
and CARFAC Saskatchewan

May 2020 webinars

Free for CARFAC Alberta and
CARFAC Saskatchewan members

\$25.00 for non-members

After the two thirty-minute talks,
there will be a thirty minute
discussion based on written
questions from you, the audience

Don't delay—**RSVP now!**

May 6th 6:30–8pm

Off the Grid

Working From Outside Major Centres

Can you grow and maintain a career in the visual arts while living outside major centres? This webinar focuses on two prairie artists, Peter von Tiesenhausen + Heather Benning and how they build their art careers. **Eddie Marshall**

Based in Demmitt, Alberta, **Peter von Tiesenhausen** is a multidisciplinary artist. Over three decades, von Tiesenhausen's art practice has continuously evolved. Sculpture, painting, video, performance, land art, community action, and installation make up his rather elusive art practice.

Based in Riverhust, Saskatchewan, **Eddie Marshall** painter who is interested in the environment, history & culture of the land. Her work is about the prairies where she finds an unlimited and often overlooked source of colours, shapes, ideas and images. Her energetic canvases describe the vastness & energy of the land with its diverse and unique ecosystems.

REGISTER THROUGH EVENTBRITE: bit.ly/2xofnx9

May 20th 6:30–8pm

New Canadians: Building Careers in the Arts

What is it like to try to establish an art career in Canada when you came to Canada as an immigrant? What sort of barriers are encountered and how do you get past them? Two New Canadians artists: Yong Fei Guan + Patrick B. Fernandez share their stories in tonight's webinar.

A visual artist and a writer, **Yong Fei Guan** is Chinese-Canadian and has lived in Canada for just over a decade. In her work, Guan explores her identity, world politics, and the way these relate to environmental issues.

Born in the Philippines, **Patrick B. Fernandez** has made Regina his home. Fernandez's surreal way of looking at and responding to the world deals with where we live, politics, what humanity means, environmental change and loss.

REGISTER THROUGH EVENTBRITE: bit.ly/2wILpmZ

CARFAC Alberta
Office & Project Space

3rd Floor, 10215-112 St.
Edmonton, AB T5K 1M7

T 780.421.1731
TF 1.866.421.1731

carfacalberta.com
general@carfacalberta.com

CARFAC SASK ARTISTS EMERGENCY RELIEF FUND

In an effort to assist Saskatchewan artists who are currently experiencing financial hardship as a result of the Covid-19 pandemic, CARFAC SASK is launching the ARTISTS EMERGENCY RELIEF FUND.

We have committed \$10,000 from our reserve budget and have reallocated \$10,000 from existing programming, to create a fund of \$20,000.

This is a one-time only, emergency relief fund, providing up to \$500 for individual visual, performance, and media artists living in Saskatchewan. This fund is intended to provide immediate short-term financial aid to help artists in dire financial need.

Eligibility Criteria

This fund is available for individuals pursuing careers as artists (in any discipline, with any level of success/experience), whose anticipated income has been directly impacted by the COVID-19 crisis (due to cancellation, closures, and postponements of events, workshops, exhibitions, performances, venues, etc.). Membership in CARFAC SASK is not a requirement.

Applicants must:

- Be able to demonstrate current and ongoing work in the fields of visual, performance, or media arts. (Not necessary to have a full-time art practice).

- Live in Saskatchewan and have been a resident for at least 6 months.

- Be at least 18 years old.

To Apply

Send an email to **carfac.sask@carfac.ca**

Include 'Emergency Relief Fund' in the subject line

In your email include:

- Your CV/resume and website link, where applicable

- Full name, email address, and phone #

- Briefly describe your current situation or need

CARFAC SASK ARTISTS EMERGENCY RELIEF FUND

CARFAC SASK staff are working remotely and are available to assist with any questions or concerns. Please don't hesitate to contact us.

The application process is intended to be as simple and straightforward as possible, while collecting information necessary to determine and distribute funds where they are most needed. Please don't create a lengthy description. Simply share what you feel is necessary to describe the loss and need you are currently experiencing.

When you have submitted your application, you will automatically receive an email confirming receipt of your submission. All applications will be strictly confidential.

Evaluation

Applications will be reviewed by CARFAC SASK staff and select members of the Board of Directors. Decisions will be made based on financial need expressed in the application and information provided in the application, as well as supporting documentation, the number of applicants, and the total funds available to distribute. Priority consideration will be given to artists demonstrating the most financial need. Not every applicant is guaranteed funding.

Timeline

The Emergency Relief Fund will be available to artists in two cycles, of \$10,000 each.

Round 1: Submissions between May 4th and May 18th at 11:59 pm
Award notifications on or before May 29th

Round 2: Submissions between July 1st and July 15th at 11:59 pm
Award notifications on or before July 31st

Applications will be processed in the order they are received. All applicants will be notified of the results via email. In order to provide the funds quickly and efficiently they will be distributed via e-transfer. If this method of payment is not suitable for you, please let us know and we will provide an alternative.

There are no reporting requirements. Recipients are encouraged to keep all receipts and to track their losses. See CARFAC Nationals guidelines.

www.carfac.ca/news

CONTACT



Our mandate is to promote the well-being of practicing visual artists resident in Saskatchewan, to enhance the development of the visual arts as a profession, to represent artists for the advancement of their common interests, and to assist artists in their negotiations with individuals and institutions.

CARFAC SASK is strongly committed to the development of the visual arts, artists, and artistic practice in Saskatchewan. We provide professional and personal development opportunities for visual artists, and stimulate and encourage the production and understanding of artists' work through programs, projects, and services. CARFAC is founded on the principles of fair compensation to artists, respect for artists, and effective and responsive advocacy.

CARFAC SK BOARD

Justine Stilborn
President

C. Alejandro Romero
Past President

Vincent Houghtaling
Vice President

Muveddet Al-Katib

Lindsay Arnold

Gabriela Garcia-Luna

Sarah Timewell

CARFAC SK STAFF

Wendy Nelson
Executive Director
director.sask@carfac.ca

Grant Dutnall
**Membership Co-ordinator
Services (Saskatoon)**
membership.sask@carfac.ca

Terri Fidelak
**Program and Outreach
Director (Regina)**
programs.sask@carfac.ca

Jeff Morton
Newsletter Editor
newsletter.sask@carfac.ca

Jessica Riess
**Workshop and
Communications Coordinator**

GET IN TOUCH

CARFAC OFFICE | REGINA

Phone: (306) 522-9788

Fax: (306) 522-9783

1734 - A Dewdney Avenue
Regina S4R 1G6

CARFAC OFFICE | SASKATOON

Phone: (306) 933-3206

Fax: (306) 933-2053

#203, 416-21st Street East
Saskatoon S7K 0C2

www.carfac.sk.ca

MEMBERSHIP

CARFAC SASK MAY | JUNE 2020

RENEWAL

Laurie Afseth
Lindsay Arnold
Nicki Ault
Amy Barrett
Carmen Beaton
Joanne Bolen
Robert Christie
Bonnie Conly
Conseil Culturel Fransaskois
Ann Donald
Theresa Eisenbarth
Denise Flaman
Judy Francoeur
Robert William Friedrich
Ryan Nordmarken
Laura Hale
Irene Knott
Ruby Lalonde
Linda Leslie
Russell Mang
Laureen Marchand

Edie Marshall
Jodi Miller
Ellen Moffat
Bill Nelson
Jan Norris
Sharon Olson
Barbara L. Reimer
Joanne Rivers-Wing
Frances H.M. Rondeau
Sask Filmpool Co-op
Saskatoon Potter's Guild
Rosemarie Stadnyk
Sandra Staples Jetko
Justine Stillboarn
Judy Swallow
Marian F. Vidotto
Lorraine Weidner
Gladys Wozny Siemens

NEW MEMBERS

Jimuel Belarmino
Patrick Bulas
Gail Carlson
Patrick Fernandez
Menatallah Hamdy
Linda Hoult

ARTIST DISTRESS FUND DONATIONS

Nicki Ault
Ellen Moffat



JOIN US / RENEW YOUR MEMBERSHIP

membership.sask@carfac.ca

WHO'S ON BOARD?

LINDSAY ARNOLD

CARFAC has played a vital role in my development as an artist. I became a member over 15 years ago. I was at the very beginning of my journey as a professional artist, which can be difficult to navigate without formal training. Although I had been creating all my life, I struggled to turn my creative endeavors into a sustainable practice. It was through CARFAC workshops and a mentorship with Holly Fay that I started learning how to present my work to the world as well as connect with a community of artists. Now as a board member, I love seeing how CARFAC Saskatchewan programs are shifting to meet the needs of rural artists like myself.

Over the last 10 years, my multi-discipline art practice has focused on female identity, the myth of perfection, and perceived expectations of self. As a wife and mother, I find myself inundated with messages about what I should aspire to have, such as: the perfect house, the perfect family, the perfect ageless face. My work, whether it be through the channel of painting, drawing, video, or song-writing, is a response to our imperfect, often dysfunctional, relationships with ourselves and the world around us.

www.lindsayarnold.ca



Lindsay Arnold
performing with
Hook & Nail
Photo: Chris Graham



Dare

Transfer on found
China plate



Table Dance

Video still

COMMON WEAL COMMUNITY ARTS



ARTFUL ISOLATION ACTIVITIES

commonweal.ca/artfulisolation



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

#203 | 416-21ST STREET EAST
SASKATOON, SK | S7K 0C2
1734 - A DEWDNEY AVENUE
REGINA, SK | S4R 1G6

Publication Mail Agreement #40063014
Postage Paid in Regina
Please return unclaimed copies
membership@carfac.sk.ca

carfac.sk.ca